SELECTIONS FROM
PULP FICTION
a Quentin Tarantino film
ADVISORY

MISIRLOU

English Words by Fred Wise, Milton Leeds & S.K. Russell. Spanish Words by J. Pina. Music by N. Roubanis.

F
3
E
Gliss
Trem. picking
Gliss

E
Gliss
Gliss

F
E

F
3
E
Trumpet sol

A
G
mf
F
E
F
E
F
E

N.C.
ff
Trem. picking

E
F

E
F
E

E
Piano
mf
Play 3 times
E
ff
Trem. picking

F

E
F

E
E
Repeat to fade

LET'S STAY TOGETHER

Words & Music by Willie Mitchell, Al Green & Al Jackson.

Am7 Gm7 F Am7/E
'Cause you make me feel so brand
D9 Am7 Gm7
new, and I want to
F Am7 D9
spend my life with you.
1.
2. And they're say - in'
2, 3.
Gm9 Am7
Let's, let's stay to - geth- er,

To Coda
Gm9
fr3
lov-ing you — wheth - er, — wheth - er, — times are
Bb
Am7
Dm7
C
Gm9
fr3
good or bad, — hap - py or sad. —
Ab
fr4
Gm7
fr3
Ab
fr4
D.%. al Coda
without repeat
Bb
Am7
Dm7
C
Wheth-er times are good or bad, — hap - py or sad. —

Verse 2:
And they're sayin' things, babe
Since we've been together
Ooh, loving you forever
Is what I need
Let me be the one you come running to
I'll never be untrue.

Verse 3:
Why, why people break up,
Oh, turn around and make up
I just can't to see
You'd never do that to me
Just being around you is all I see.

JUNGLE BOOGIE

Words & Music by Robert Bell, Ronald Bell, Claydes Smith, George Brown, Dennis Thomas, Robert Mickens, Donald Boyce & Richard Westfield

Jun - gle boo - gie,
jun - gle boo - gie,
(Get it on)
(Boogie baby)
jun - gle boo - gie,
jun - gle boo - gie,
(Get it on)
jun - gle boo - gie,

jun-gle boo-gie,
jun-gle boo-gie,
jun-gle boo-gie.
(Shake it around)
(Down with the boogie)
Get down, get down, get down, get down, get down, get down,
get down, get down, get down, get down, get down, get down,
get down, get down, get down, get down, get down, get down,

get down, get down, get down, get down, get down, get down.
Vocal ad lib.
Uh - get down - feel the funk!
Let it flow
I'm talkin' 'bout the jungle boogie - uh - get

down say, uh - get down - say till you're

Get down - boogie
feelin' your...

Get down - ooh - ah!

SON OF A PREACHER MAN

Words & Music by John Hurley & Ronnie Wilkins.

♩=90

E

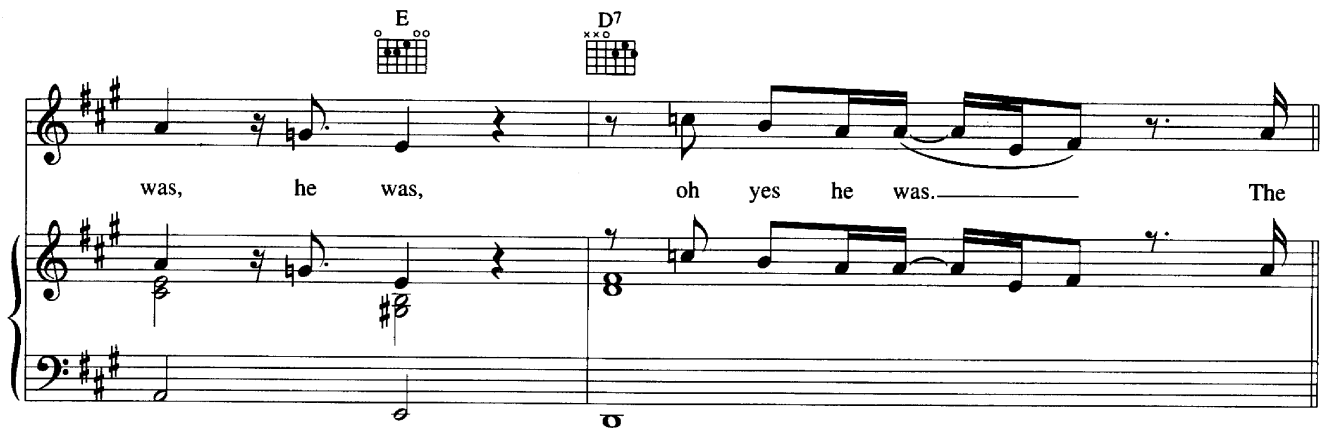
E

1. Bil - ly Ray was a preach - er's son— and when his

(Verse 2 see block lyric)

B
cou- sin Bil- ly would take_ me walk - ing,
through the back yard we'd go walk - ing,
not 2º
then he'd look in - to_ my eyes,_
Lord knows to my_ sur - prise._ The
E
A
E
on - ly one_ who could ev - er reach_ me
was the son of a preach - er man._ The
A
E
on - ly boy_ who could ev - er teach_ me
was the son of a preach - er man, yes he

B
A
was he was, mm, yes he was.
1.
E
2.
D
How well I re - mem - ber
A
the look that was in his eyes,
steal-ing kiss-es from me on the sly,

B
B♭
B
taking time to make time,
telling me that he's all mine,
E7
learning from each other's knowing,
looking to see how much we've known and the
A
D
A
only one who could ever reach me
was the son of a preacher man.
The
A
D
A
only boy who could ever teach me
was the son of a preacher man, yes he

Verse 2:
Being good isn't always easy
No matter how hard I try.
When he started sweet talking to me,
He'd come and tell me everything is all right,
He'd kiss and tell me everything is all right,
Can't get away again tonight.

BUSTIN' SURFBOARDS

By Gerald Sanders, Jesse Sanders, Norman Sanders & Leonard Delaney.

D
A
-½
Trem. arm
-½
Trem. arm
-½
-½

E
D
A
E
8va
loco
-½
Trem. arm
-½
Trem. arm
-½
-½

A
Gliss
Gliss
Gliss
Gliss
Gliss
Gliss
Gliss

D
A
Gliss
Gliss

E
D
A
Gliss
Gliss
Gliss
Gliss
Gliss
T
A
B

E
A
T
A
B

D
T
A
B

A
T
A
B

E
D
A
E

A
-½
Trem. arm
-½
Trem. arm

D
A
-½
Trem. arm
-½
Trem. arm

E
D
A
E7
8va
loco
D.%. then fade

LONESOME TOWN

Words & Music by Baker Knight.

B
E
Em
B
G♯m
way.
And they call it
lone-some town

To Coda
1.
2.
E
F♯7
B
B
where the bro - ken hearts stay.
tears.

E
D♯m
E
F♯7
Go - ing down to lone - some town
where the bro - ken hearts

B E D♯m

stay. Go - ing down to lone - some town,— to

Verse 2:
You can buy a dream or two
To last you all through the years
And the only price you pay
Is a heart full of tears.

Verse 3:
In the town of broken dreams
The streets are filled with regret
Lay me down in Lonesome Town
I can learn to forget.

BULLWINKLE PART II

By Dennis Rose & Ernest Furrow.

To Coda
C♯m
G♯m (Gtr. 2 plays G♯)
F♯m
C♯m
(G♯)

C♯m
H

F♯m
C♯m
Gliss
P

G♯
F♯m
C♯m
G♯7
Gliss

C♯m
Gliss Gliss
Gliss
T
A
B

F♯m
C♯m
Gliss
Gliss
P
T
A
B

D.%.alCoda
G♯
F♯m
C♯m
G♯
Gliss Gliss
P
P
P
T
A
B

Coda
C♯m
Gliss
-½
Trem. arm
rit.
T
A
B

YOU NEVER CAN TELL

Words & Music by Chuck Berry.

G7
- ly love the ma - de - moi - selle
and now the young m' - sieur and ma - dame
have rung the cha - pel bell
c'est la vie, say the old folks, they

Verse 2:
They furnished up an apartment with a two-room Roebuck sale
The Coolerator was crammed with TV dinners and ginger ale
But when Pierre found work, the little money come in worked out well
C'est la vie, say the old folks, they go to show you never can tell.

Verse 3:
They had a hi-fi phono, boy did they let it blast
Seven hundred little records all rockin' rhythm and jam
But when the sun went down the rapid tipple of the music fell
C'est la vie, say the old folks, they go to show you never can tell.

Verse 4:
They bought a souped-up Jitney was a cherry-red '53
And drove it down to Orleans to celebrate their anniversary
It was there that Pierre was waving to the lovely Mademoiselle
C'est la vie, say the old folks, they go to show you never can tell.

Verse 5:
Instrumental

Verse 6:
They had a teenage wedding and the old folks wished them well
You could see that Pierre did truly love the Mademoiselle
And now the young M'sieur and Madame have rung the chapel bell
C'est la vie, say the old folks, they go to show you never can tell.

Verse 7:
Instrumental to fade

GIRL, YOU'LL BE A WOMAN SOON

Words & Music by Neil Diamond.

fr3
You never get tired of putting me down and I
never know when I come around
F
what I'm gonna find,
E♭
fr3
don't let them make up your mind.
Don't you know
𝄋 CHORUS
Gm
fr3
C
F
girl, you'll be a woman

Gm
fr3
C
soon
please
come take my
3
F
Gm
C
hand.
Girl,
you'll be a
F
Gm
Gm
wo - man
soon.
Soon,
C
F
1.
you'll need a
man.
2. How I

Verse 2:
How I miss and I suffer all of my life
What they're saying girl just cuts like a knife
The boy's no good.
Well I have finally found what I'm looking for
But if they get a chance I've had it for sure
Surely would.
Baby I've done all I could
Now it's up to you girl.

To chorus

IF LOVE IS A RED DRESS (HANG ME IN RAGS)

Words & Music by Maria McKee.

D
A
D
A
heart is emp - ty,
T
A
B

E
Esus4
E
A
your eyes are dull.
T
A
B

D
A
D
Once we were
T
A
B

A
D
A
(G)
G
hun - gry,
T
A
B

D
A
A7
now we are full.

D
D sus4
A
D
These ties that bind us
H

A
B7
can't be these

D
D sus4
D sus4
D
chains.
H
P

D sus2
A
D
If a lone - - ly

A
D
A
G
shel - ter
I wan - na

D
A
D
Dsus2
walk in the rain.
(Whistle)

A
D
A
To Coda

G
A
1.
Asus2

2.
A7
D
D
Dsus2
Cold

A
E
wind
there goes the

E sus4
E
A
A7
fair - - y tale.
D
D sus4
D
Love ain't it a
A
D
shame in all this com -

A
G
fort
I
can't
take
the

A
D
A
strain.
(Whistle)

D
A
G

Verse 2:
You were my angel
Now you are real
So like a stranger
Colder than steel.
The morning after
Know what you'll bring.
If lovin's a red dress
Well hang me in rags.

Verse 3:
If we played even
I'd be your queen
But someone was cheating
And it wasn't me.
I played on the table
You had something babe.
If love is aces
Give me the jack.

FLOWERS ON THE WALL

Words & Music by Lewis C. DeWitt.

C#7
F#7
you and your friends are wor - ry-ing 'bout me, I'm hav-in' lots of fun counting
G#m
fr4
flow - ers on the wall, that don't both - er me at all,
play-ing so - li - taire till dawn with a deck of fif - ty one,
E
smok-ing ci - ga - rettes and watch - ing Cap - tain Kan - ga - roo,

Verse 2:
Last night I dressed in tails pretending I was on the town
Long as I can dream it's hard to slow the swinger down.
So please don't give a thought to me, I'm really doing fine
You can always find me here I'm having quite a time.

Verse 3:
It's good to see you out of school I know I look a fright
Anyway, my eyes are not accustomed to this light.
And my shoes are not accustomed to this hard concrete
So I must go back to my room and make my day complete.

COMANCHE

By Dean Sorenson, Paul Sorenson, Sam Eddy, Norman Knowles & Jim McRae.

Gm
fr3
Dm
To Coda
1.
Dm
Gm
F
Gm
fr3
fr3
Dm
C
Dm
2.
Dm
Gm
fr3
D.%. al Coda
Coda
Dm
Dm
Fm
Am
Dm7

SURF RIDER

By Bob Bogle, Nole Edwards & Don Wilson.

E
Am
E7
Gliss
Gliss

Am
F

E
Am
Rhythm fill with Trem. arm
Gliss
-½
Trem. arm
-½
Trem. arm
Gliss
-½
-½

A7
D7
Gliss
Gliss

G
8va
E
Uni
Uni
Pre
H
H
H
H
Bend Bend
Full
Full
Full
Full
T
A
B

Am
loco
F
T
A
B

E
Am
1.
Gliss
-½
Trem. arm
-½
Trem. arm
Gliss
-½
-½
T
A
B

2.
Am
G
H
H
H
T
A
B

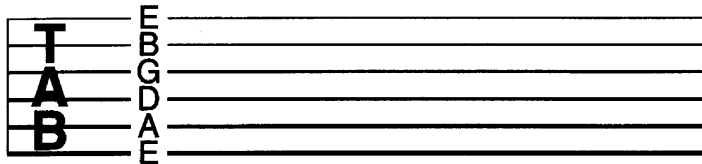
F
E
H
H
H
-½
Trem. arm
-½
Trem. arm
H
H
H

Am
F

E
1, 2.
Am
Gliss
Gliss

3.
Am
8va
rall.

Tablature & Instructions Explained

The tablature stave comprises six lines, each representing a string on the guitar as illustrated.

A number on any of the lines indicates, therefore, the string and fret on which a note should be played.

A useful hint to help you read tablature is to cut out small squares of self-adhesive paper and stick them on the upper edge of the guitar neck adjacent to each of the frets, numbering them accordingly. Be careful to use paper that will not damage the finish on your guitar.

Finger Vibrato

Tremolo Arm Vibrato

Glissando

Strike the note, then slide the finger up or down the fretboard as indicated.

Tremolo Strumming

This sign indicates fast up and down stroke strumming.

8va

This sign indicates that the notes are to be played an octave higher than written.

loco

This instruction cancels the above.

This note-head indicates the string is to be totally muted to produce a percussive effect.

P.M. = Palm mute

Tremolo Arm Bend

HALF TONE BEND

Play the note G then bend the string so that the pitch rises by a half tone (semi-tone).

FULL TONE BEND

DECORATIVE BEND

PRE-BEND

Bend the string as indicated, strike the string and release.

GHOST NOTE

The note is half sounded

BEND & RELEASE

Strike the string, bend it as indicated, then release the bend whilst it is still sounding.

BEND & RESTRIKE

Strike the string, bend or gliss as indicated, then restrike the string where the symbol occurs.

UNISON BEND

Strike both strings simultaneously then immediately bend the lower string as indicated.

TREMOLO ARM PRE-BEND

Strike the note with the arm depressed by the amount indicated. Then release, bringing the note up to pitch.

HAMMER-ON

Hammer a finger down on the next note without striking the string again.

PULL-OFF

Pull your finger off the string with a plucking motion to sound the next note without striking the string again.

RAKE-UP

Strum the notes upwards in the manner of an arpeggio.

RAKE-DOWN

Strum the notes downwards in the manner of an arpeggio.

HARMONICS

Strike the string whilst touching it lightly at the fret position shown. Artificial Harmonics, (A.H.), will be described in context.

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JUNGLE BOOGIE

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